THE

PROMPTER:

CONTAINING

FULL DESCRIPTIONS OF ALL THE QUADRILLES, FIGURES OF THE GERMAN COTILLON, ETC.

DESIGNED FOR THE ASSISTANCE OF THE PUPILS OF

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PREFACE.

In response to the frequent inquiry, "Have you a book, describing the figures of the Quadrilles?" and at the solicitation of many pupils, this little book is furnished. Care has been taken to render it correct in the minutest technicality. For this purpose, no definition of a technical term is given unless sanctioned by standard authority (English and French) or fashionable usage.

The figures of the different Quadrilles herein described, are those now in vogue and as accepted in this country. Some of the dances, however, such as the Gavotte or Minuet, Spanish Dance, Sicilian Circle, Virginia Reel, and all round dances, except the Polka, Polka-Redowa, Galop, Valse à Deux Temps, Waltz and Redowa, are not considered fashionable; yet, nevertheless, are in considerable demand, and are almost universally taught.

All dances not herein contained, have been so long in fashionable disuse, as to preclude their insertion.

THE PROMPTER.

ETIQUETTE OF THE BALL ROOM.

Ladies and gentlemen should draw on their gloves in the dressing rooms. Gloves should invariably be of white, or light colored kid.

Gentlemen should dance the first set with the ladies under their escort.

Among persons not previously acquainted, the acquaintance ends with the dance; and if the gentleman desires to dance again with the same lady, he must be introduced again;—in short, his acquaintance ends with every dance,—and he has no claim to her acquaintance at any subsequent time, or other place, unless the lady first recognizes him, and desires to continue the acquaintance.

A gentleman, meeting a lady friend at a public ball, and wishing to dance with her, should be introduced by her escort, before taking upon himself the right of dancing with said lady. He should not engage himself to the same lady friend, for any subsequent dance, without the approval of the lady's escort. And all introductions to a lady at a public ball, must be made exclusively by her escort, except when the escort delegates, with the lady's consent, the privilege to the floor manager, or some other person. This is a good rule, and a protection to the gallantry of gentlemen who take company with them, preventing those who take no ladies, assuming and relinquishing at pleasure, the place of the responsible escort.

A gentleman will not take the liberty nor be guilty of the

impoliteness of introducing another gentleman to a lady, whose acquaintance, he, himself, had temporarily formed in the ball room.

Floor managers have no right to introduce partners to ladies, unless by request or permission.

At private parties, where all are acquainted, introductions are unnecessary.

Disputes as to the pre-occupancy of a place in a set, are to be settled by the floor manager, or master of ceremonies.

It is an insult to leave one set to go to another; and the floor manager, or master of ceremonies, has the right to prevent such couple taking another place for that dance, except when the cause for leaving was occasioned by dispute as to the pre-occupancy of place. (It may be alleged that a disreputable person is in your set; if true, you are justifiable in leaving it; but if you are not *sure* that the person's character is bad, refrain from dancing in another set during that dance.)

Contentions must be avoided in the ball room.

If there are more gentlemen than ladies present, the former should not dance together, under the plea that there are not enough ladies, or that they want to fill up a set. Ladies do not wish to dance in a set where two gentlemen are the *vis à vis*.

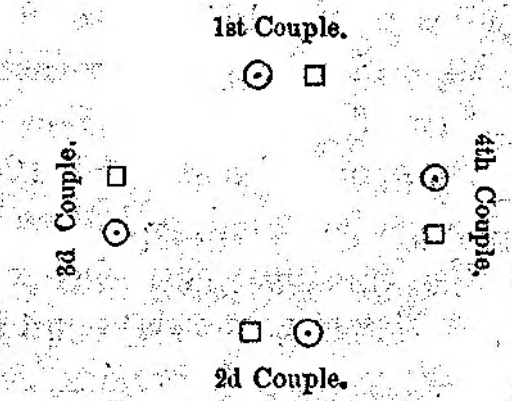
Gentlemen will not congregate around the dressing room and entrance doors, so as to prevent ease of ingress and egress.

Gentlemen should remember that random and grotesque movements of the legs and body, in dissonance with the movements of their partners,—going forward, when they should be retreating, and *vice versa*, altogether out of harmony with the measure of the music, and the figure, do not constitute beauty of motion; and it would be better to refrain from any burlesque of obsolete Quadrille steps, substituting a more gentle and gliding movement, more in harmony with the present accepted mode.

THE POSITION IN QUADRILLE.

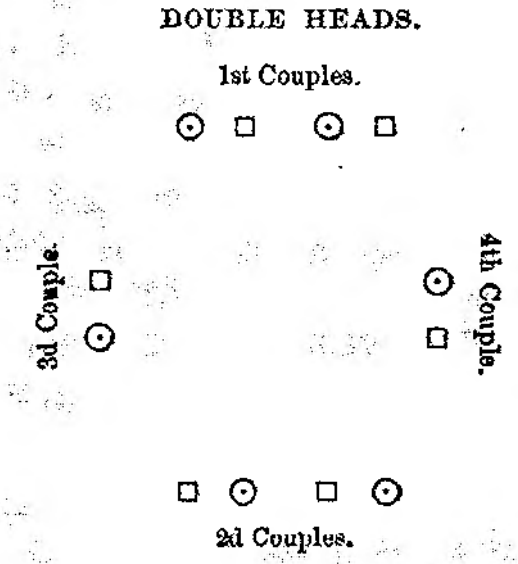
The first thing to ascertain before attempting a Quadrille, is "the head of the room." Many persons suppose that the head of the room is where the music is located. This is an error. The head of the room is generally at that part of the room *opposite, or farthest from the entrance door.* But where the entrance door is upon the middle of a side of the room, then *custom* determines, which end, to the right or left of the entrance door, is the head of the room; for the head of a room is never upon the side,—and the orchestra is frequently upon the side of large ball rooms—indeed, some orchestras are built directly over the entrance doors; and the head of the room in such cases, (when the orchestra is not upon the side,) is generally understood as being directly opposite the end on which the orchestra is built.

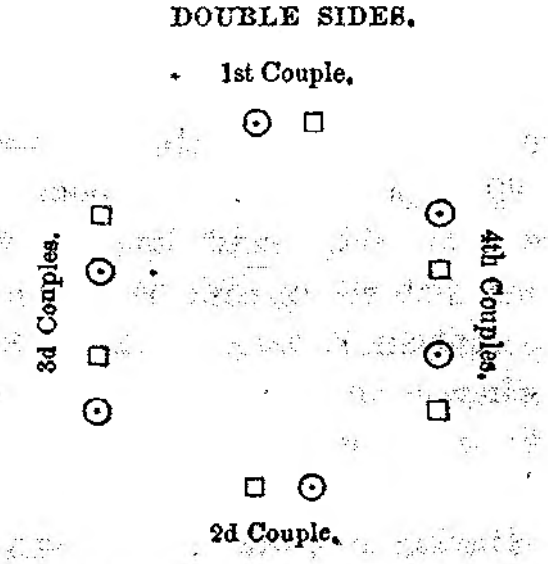
Having ascertained the head of the room, the next thing to know is the manner in which the couples are numbered. The complement of each set is four couples. The first couple in each set, is that couple nearest the head of the room—having their backs toward the head of the room; the second couple is opposite, and faces the first; the third couple is to the right of the first, and the fourth opposite the third. The four couples thus form a square, each couple standing on the middle of its respective side. Dances in this form, are called Quadrilles, or Square Dances. The ladies stand upon their partners' right, thus:



□ Represents a gentleman. ⊙ Represents a lady.

Sometimes there may be two extra couples without places, and unable to complete a set. In such cases, when practicable, (according to the figures to be executed,) "double heads" or "double sides" are formed, thus:





These forms should be avoided, unless you know the figures will be practicable.

A Quadrille is one Number of Figures.

Two or more Figures constitute a Number: as in 1st No. Quadrille Francaise, "Right and Left" is a figure; "Balancé" is the next figure; "Ladies Chain" the next; and "Balancé" the last: altogether, these figures constitute a Number.

A Figure usually takes a strain of eight measures of music. "Forward Two," in 2d No. Quad. Franc.; "Grand Right and Left," and also, "Ladies to the Right" (tourbillon figure,) in 5th No. Prince Imperial, each take sixteen measures.

Frequently, parts of two figures are combined and constitute one figure, as "Half Promenade" and "Half Right and Left."

A Figure is sometimes subdivided, as "Forward Two" in 2d No. Quad. Franc.; the separate parts being "forward and back," "cross over," "chassé to the right and left," "re-cross to places."

Five Numbers usually constitute what is termed "a set of

Quadrilles;" as the "Lancers Quadrilles," "Caledonian Quadrilles," "Le Prince Imperial Quadrilles," etc.

It is common to designate Numbers as Figures,—*i. e.*, instead of 1st No., 2d No., &c., they are sometimes called 1st Fig., 2d Fig., &c. The former definitions are preferable;—the term "Numbers" according with the five Numbers or different pieces of music set to the Quadrilles. Figures accord with the strains of music.

The phrase "Let us form a set," means to form a set of four couples in Quadrille form. [*See diagram.*] When dancing with strangers it is advisable to take a side.

As soon as the sets are all formed, the floor manager gives a signal to the orchestra to begin, upon which, the dancers all "salute partners," and immediately after, "salute corners;" that is, the ladies courtesy to the gentlemen on their right, and at same time, the gentlemen bow to ladies on their left. These salutations are made during the introductory or first strain of eight measures of music. At the commencement of the second strain the figure begins.

During the first eight measures of each number, after the first, the dancers remain standing; always commencing with the second strain, except the fifth number of the Lancers, and sometimes, the fifth number of the Prince Imperial.

The numbers at the right of the following pages, indicate the number of measures of music required. For example:

RIGHT AND LEFT, - - - - - 8

means that eight measures of music are required for that figure.

In Quadrille dancing, two walking steps are required for each measure of music. For example:

FORWARD AND BACK, - - - - - 4

requires four steps forward and four backward.

Having ascertained the preliminary details, we will now proceed with the figures of the different Quadrilles, as now danced.

QUADRILLE FRANCAISE. *

[*Standard set. Commonly known as Plain Quadrille.*]

No. 1.

	Measures
Right and Left †—(1st and 2d couples,)	8
Balance, ‡	8
Ladies' Chain, §	8
Balance, ‖	8

Side couples the same.

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* This set of Quadrilles is the basis of all Quadrille dancing, and must be thoroughly understood, in order to move understandingly through any of the other Quadrilles.

† "Right and Left" means right hand and left hand. Give right hand to opposite person (the couples meeting in centre;) pass on, and turn round with left hand, in opposite couple's place, bringing the lady on the right facing the centre, and return to places in same manner.

[It will be observed, that by performing the figure in this manner, (the original form,) the ladies are obliged to pass between when the couples meet in the centre.] The figure is done precisely in the same manner, at present, except that giving the right hand to opposite person, is omitted.

‡ The "Balancé" is performed by giving both hands to partners, crossing hands, (right hand to right hand, and left hand to left hand,) facing partner, and executing a sliding step sidewise to the side of the square on which the opposite couple belong, passing to the right of the opposite couple, and returning on same side, without changing side with partner. The sliding step is executed by the gentlemen in same manner as "side step to the left" in military tactics, but twice as quick, and not so stiffly—more of a galloping step—without lifting the feet; at same time, the ladies do the same step with right foot. Returning to places, change the foot;—or, instead of the sliding step, walk across eight steps, (bringing the feet together on eighth step,) and return in same manner; and still another, and very popular way, is to take waltz position and polka round the opposite couple and back again to places.

§ "Ladies' Chain" is executed in this way: the two ladies advance to centre, give right hands, pass on, and turn opposite gentlemen round with left hands, and return to places in same manner.

‖ "Balancé"—same as before.

No. 2.

Measures

FORWARD TWO:—*

Forward and back, - - 4
Cross over, - - - - - 4
Chassé to right and left, 4
Re-cross to places, - - 4 } - - - - 16

BALANCE, (same as in No. 1,) - - - - - - 8

No. 3.

RIGHT HAND ACROSS:† — 1st and 2d couples cross over, (without changing sides with partners,) all giving right hand in passing, - - - - - - - - - 4

LEFT HANDS BACK:† — Retain left hands, and give right hands to partners, forming a circle in centre of set, (the ladies' hands being crossed, and the gentlemen's apart,) 4

BALANCE IN CIRCLE, - - - - - - - - 4

HALF PROMENADE TO OPPOSITE COUPLE'S PLACE:—Give both hands (crossing hands) to partner, and make a half-circle to opposite couple's place; *going to the right of opposite couple*, - - - - - - - - - - - 4

TWO LADIES FORWARD AND BACK, (four steps each way,) - 4

TWO GENTLEMEN FORWARD AND BACK, - - - - 4

FOUR FORWARD AND BACK, - - - - - - - 4

HALF RIGHT AND LEFT TO PLACES, - - - - - 4

Head couples repeat all the above;—sides the same.

No. 4.

FORWARD FOUR:—(1st and 2d couples forward and back,) - 4

Forward again, and leave first lady with opposite gentleman, who returns with the two ladies to place of second couple; (the first gentleman retires alone to his place,) 4

* For full explanation of this figure, see p. 27.

† Giving the hand to opposite person in going across, is usually omitted; and, instead of walking forward in returning, this figure is usually done by walking backward, and then take position in circle as above described. Either way is correct.

Measures

FORWARD THREE:—(forward and back,) - - - - - 4

Forward again, and leave both ladies with opposite gentleman, who advances to receive them, and with them retires to place of first couple; (the second gentleman retires to his place,) - - - - - - - - 4

FORWARD THREE:—(forward and back,) - - - - - 4

Forward again, and form circle of four, - - - - - 4

HANDS FOUR HALF ROUND:—(to left,) and exchange places with opposite couple, - - - - - - - - 4

HALF RIGHT AND LEFT TO PLACES, - - - - - - 4

Repeated by the first and second couples; except that the second lady will be first left opposite.

Counterpart for the others.

No. 5.

ALL PROMENADE, - - - - - - - - - - 8

FORWARD TWO, } Same as No. 2. { - - - - - 16
BALANCE, } { - - - - - 8

Repeat. Third and fourth times, side couples take the lead. After the fourth "Balancé" finish with—

ALL CHASSE CROISE:—(pass and re-pass partners, the ladies passing in front of gentlemen, both times,) and all salute, - - - - - - - - - - 8

COMMON JIG FIGURE.

HANDS ALL ROUND, - - - - - - - - 8

ALL THE LADIES BALANCE TO THE RIGHT:—(each lady balancés to, and turns, with both hands, the gentleman on her right,) - - - - - - - - - 8

Balancé to, and turn, next gentleman on the right, - - 8

Balancé to, and turn, next gentleman, - - - - 8

All balancé to partners, and turn, - - - - - 8

Measures

HANDS ALL AROUND, - - - - - - - - - 8
ALL THE GENTLEMEN BALANCE TO THE RIGHT:—(executing the figure in same manner as ladies,) - - - - 32
HANDS ALL ROUND, - - - - - - - - - 8
ALL CHASSE CROISE, - - - - - - - - - 8

"BALANCE TO THE RIGHT"*—JIG FIGURE.

HANDS ALL ROUND, - - - - - - - - - 8
FIRST COUPLE BALANCE TO RIGHT, AND FOUR HANDS ROUND, 8
SAME COUPLE BALANCE TO LEFT, AND FOUR HANDS ROUND, 8
HANDS ALL ROUND, - - - - - - - - - 8

Counterpart for the others in their order. †

Finish with "All Chassé Croisé."

"CHEAT" OR COQUETTE.

FIRST COUPLE BALANCE TO RIGHT:—Forward (first couple towards third couple; and at same time, third couple towards first couple,) and back; forward again, and turn with both hands,—(the first lady turns third gentlemen, and first gentleman turns third lady,) - - - - 8
Balancé to next couple, (second,) and turn, - - - 8
Balancé to next couple, (fourth,) and turn, - - - 8
Balancé to partner and turn; or, all balancé to partners and turn, - - - - - - - - - 8

Counterpart for the others in their order. †

It is optional whether you turn the person to whom you balancé, or exercise the privilege in this figure, to "cheat" that

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* This figure is usually danced to the tune of the "White Cockade," and is frequently called by that name.

† In these figures, the order in which the couples take their turn, is to the right; that is, the first couple will perform the figure first; third couple next; second couple next; fourth couple last.

person by making a feint to turn, and suddenly turning away, turn somebody else. Or, you may be about to turn with some person, and some one else may hold you: hence, its name—the Cheat.

BASKET FIGURE.

	Measures
Forward Two, Balance, } Same as No. 2, Quad. Franc., p. 11.	16 8
All the Ladies join Hands in Centre; and immediately after, gentlemen join hands outside the ladies,	8
Gentlemen Hands Round—to the left and right, *	8
Here a pause occurs, or, (as is usual,) one of the musicians will execute a cadenza, during which the "Basket" is formed, by the gentlemen passing their hands over the ladies' heads, (all retaining hands as before,)	*ad. lib.*
All Balance, (hands being still joined,)	4
Turn Partners to Places,	4

Repeat all the above. Same for side couples.

STAR FIGURE.

All Promenade,	8
Four Ladies Forward and Back,	4
Gentlemen the Same,	4
Four Ladies cross Right Hands, and go half Round,	4
Left Hands Back,—retain left hands and give right hands to partners,	4
All Balance,	4
Turn Partners to Places,	4

Repeat. Third and fourth times, gentlemen forward and back first, "Cross right hands," &c. Finish with "All Chassé Croisé," and salute partners.

* It is optional whether the inner circle remain standing, or move round to left and right at same time with outer circle. And it depends upon the call of the prompter, (should there be one,) whether the ladies or gentlemen form the inner circle the third and fourth times. At any rate, in forming the Basket, the ladies should always be at their partners' right.

QUADRILLE SOCIABLE.*

	Measures
HEAD COUPLES RIGHT AND LEFT,	8
SIDES THE SAME,	8
ALL THE LADIES BALANCE TO RIGHT and exchange partners,	8
ALL PROMENADE,	8
HEAD COUPLES LADIES' CHAIN,	8
SIDES THE SAME,	8
ALL THE LADIES BALANCE TO RIGHT and exchange partners,	8
ALL PROMENADE,	8

Repeat all the above.

GAVOTTE, OR MINUET.—(*The full Figures.*)

LADIES' CHAIN,	8
SIDES FOUR:—The first and second couples lead to the couples on their right, then retire;—forward again in same direction and exchange partners,—the gentlemen exchanging places,	8

While the head couples lead this figure—first and second times—the side couples lead to the left; thus, instead of forming a square, the couples will be formed in two diagonal lines, parallel with each other, and all dancing. After exchanging partners—

FIRST LADY FORWARD AND BACK TWICE,	8
FIRST GENTLEMAN THE SAME, (being opposite his partner,)	8
RIGHT HAND ACROSS, (same two,)	4
LEFT HAND BACK,	4
FORWARD TWO, (same two forward and back,)	4
DOS-A-DOS—(same two,) forward and go round each other back to back, and return backward to exchanged partner,	4

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* Prompters often call figures in the "Sociable" to suit their fancy, introducing the "Star Figure," "Grand Chain," etc.

Measures

ALL FOEWARD AND BACK:—All forward and back; forward a second time, and turn partners to (original) places, - 8

Repeat all the above;—the second couple doing the same as first couple has done.

Third and fourth times, side couples lead to the right, in "Sides Four," causing head couples to move to the left.

GAVOTTE, OR MINUET.—(*Abbreviated.*)

FIRST AND SECOND COUPLES FORWARD AND BACK, - - 4

DOS-A-DOS:—(Forward and go round the opposite person back to back, and return backward to places,) - - 4

SIDES FOUR, AND EXCHANGE PARTNERS, (as previously described,) - - - - - - - - - - 8

LADIES' CHAIN ALL:—Same as Ladies' Chain in 1st No. Quad. Franc., except that it is performed with the same couple that you exchanged partners with,—the entire set executing the figure at the same time, - - - - 8

ALL FORWARD, (toward original partners,) AND BACK, - - 4

TUEN PAETNERS TO PLACES, - - - - - - 4

Repeat all the above; after which, side couples lead the figure.

MARCH QUADRILLE.

FIRST COUPLE * PROMENADE ROUND inside and face outward, 8

THIRD COUPLE † PROMENADE ROUND first couple, and fall in behind first couple, - - - - - - - - 8

SECOND COUPLE † PEOMENADE ROUND first and third couples and fall in behind third, - - - - - - - 8

FOURTH COUPLE † PROMENADE ROUND the first, third and second, and fall in behind second couple, - - - 8

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* "FIRST COUPLE PROMENADE ROUND INSIDE." It is an error with some persons, that the couples should promenade *outside* their own set. They should always keep within their own limits, and not interfere with any other set, as would be the case when the sets are close together.

† There are local differences in executing this figure, in form-

The floor managers then form the sets in proper lines.

LADIES MARCH TO THE RIGHT,—GENTLEMEN TO THE LEFT, as follows:

The "top lady" ‡ turns to the right;—and, at same time, "top gentleman" turns to left, (all the ladies following top lady, and all the gentlemen following top gentleman,) and they march round to foot of room, where partners meet, and march, in couples, to head of room. This may be repeated two or three times; or, it may be varied, by the top couple marching to the right, next couple to the left, next couple to the right, and so on,—every other couple marching to the right or left, meeting at foot of room, and march up to the head of room, four abreast. Here they may divide as before, and come up again, four abreast; or, right or left wheel at head of room, and march round four abreast to foot of room; then, march up four abreast again to the head, separate in couples to right and left, march around to foot of room, where they meet and march up in couples, (taking original places in line of march,) and stop as soon as top couple reaches head of room.

At the end of march, face partners, separate from partners, forming two lines, gentlemen on one side, partners opposite.

TOP COUPLE BALANCE: §—Forward and back; forward again

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ing for the March:—First, the one already described, occupying eight measures of music for each couple — thirty-two measures in all; or they may fall in, in the same order, but without promenading around the other couples, and taking but eight measures in all; or, as in 5th No. of Lancers, taking in all but eight measures of music. The form first described, however, is the correct one.

‡ "Top lady," "top gentleman," "top couple,"—so called in contradistinction to the first couple of each set; the top couple being immediately at the head of the room, and the leading couple in the march. In calling figures, when in Quadrille form, the couples should be designated as "First and second couples," or "Head couples," and not "Top and bottom couples," or "Tops;" "Third and fourth couples," and "Side couples," are both correct.

§ Sometimes, four couples, (an entire set,) forward and back, turn, and chassé down the middle together, in couples.

and turn once and a half round, then chassé down the middle, taking place below last couple. (The sliding step described in "Balancé," 2d No. Quad. Franc., may be used in "Chassé down the middle;" or, take waltz position and polka.) As soon as the top couple commences to "Chassé down the middle," the next couple will forward, back, &c., and take place on lower end of line; and so on, till all the couples have gone through, then,—

ALL FORWARD AND BACK.

TURN TO PLACES: — (Forward again, and turn to original places in Quadrille;—after which, one or two numbers may be danced.)

If the March Quadrille is the last dance before supper, it is usual, after marching round the room a few times, to march down to supper, without doing the subsequent figures described.

THE LANCERS QUADRILLES.

No. 1.

Measures

FIRST AND SECOND COUPLES FORWARD AND BACK, - - 4

FORWARD AGAIN AND TURN:—(Turn the opposite person with both hands, and return to places,) - - - - 4

CROSS OVER:—First couple passing between second, (without changing sides with partners,) - - - - - 4

Return to places:—Second couple passing between first, - 4

ALL BALANCE TO CORNERS:—(All the ladies balancé to gentlemen on their right;—at the same time, all the gentlemen balancé to ladies on their left,)—turn with both hands, and return to places, - - - - - - 8

Repeated by head couples. Second time in "Cross over," second couple first passes between.

Counterpart for the others.

No. 2.

FIRST AND SECOND COUPLES FORWARD AND BACK, - - 4

Measures

FORWARD AGAIN, AND LEAVE LADIES IN CENTRE, (facing partners, - - - - - - - - - - - - 4
CHASSE CROISE, to right and left, - - - - - - - 4
TURN TO PLACES,—(giving both hands,) - - - - - 4
ALL FORWARD AND BACK IN TWO LINES, - - - - - 4
FORWARD AGAIN, AND TURN PARTNERS TO PLACES, - - 4

Repeated by head couples—ditto sides.

In forming two lines, first and second times, the side couples separate from their partners and join the nearest head couple—the ladies joining head couples on their right, and gentlemen joining head couples on their left—making four on a side; the third and fourth times, the head couples separate from partners and join side couples.

No. 3.

FIRST AND SECOND COUPLES FORWARD AND BACK, - - 4
FORWARD AGAIN, AND SALUTE,—(courtesy and bow,) and back to places, - - - - - - - - - - - 4
FOUR LADIES CROSS RIGHT HANDS,* and go half round; at same time gentlemen promenade in opposite direction, - 4
LADIES CROSS LEFT HANDS * and return; at same time gentlemen return to meet partners, whom they turn to places, 4

Repeated by head couples—ditto sides.

No. 4.

There are two fourth numbers to the Lancers Quadrilles, the most popular of which is given first.

FIRST AND SECOND COUPLES LEAD TO THE RIGHT AND SALUTE, 4
LEAD TO THE COUPLE ON THE LEFT AND SALUTE, - - 4
Return to places and salute partners, - - - - - 4
RIGHT AND LEFT, (first and second couples,) same as 1st No. Quad. Franc., - - - - - - - - - - 8

The second time the head couples perform this figure,

* "Ladies' Chain," or "Double Ladies' Chain," is sometimes substituted.

Measures

they lead to the couples on their left * and salute; then, around to the couples on their right and salute. After which, they return to places and salute, and "Right and Left."

Same for side couples.

No. 4.

This number has a greater quantity of music—four measures more than the preceding No. 4, and is more in accordance with Quadrille music, the second part having sixteen measures,—the second part of the other No. having but twelve.

FIRST AND SECOND COUPLES LEAD TO THE RIGHT AND SALUTE, 4
LEAD TO LEFT AND SALUTE, - - - - - - - - 4
CHASSE CROISE ALL, and turn to places, - - - - 8
RIGHT AND LEFT,—(first and second couples,) - - 8

Repeated by head couples leading to the left * and afterward to the right, &c.

Same for side couples.

No. 5.

[*The figure begins with the music.*]

GRAND CHAIN, (described on page 23,) - - - - 16
FIRST COUPLE PROMENADE ROUND inside and face outward, (in place;) then, couple on the right take position behind leading couple; next, couple on the left of leading couple, fall in; the opposite couple remain in place, - 8
ALL CHASSE CROISE, (pass and re-pass partners—ladies passing in front of partners,) - - - - - - 8

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*N.B.—According to the rule for this figure, the couples should always visit the couples to their right first, and the couples to their left afterward. Custom, however, seems to sanction the other way as correct also;—at any rate it is the most fashionable.

Measures

MARCH* around, (counter march,) ladies to right, gentlemen to left, meeting at the foot and coming up with partners; then separate in two lines—ladies on one side, gentlemen opposite, - - - - - - - - - - 4

ALL FORWARD AND BACK, - - - - - - - - 4

FORWARD AGAIN AND TURN PARTNERS TO PLACES, - - 4

The entire Number is executed four times. The other couples, in their order, lead the figure. After the fourth time, finish with the GRAND CHAIN.

CALEDONIAN QUADRILLES.

No. 1.

FIRST AND SECOND COUPLES CROSS RIGHT HANDS, and go half round, - - - - - - - - - - 4

LEFT HANDS BACK, and return to places, - - - - - 4

BALANCE TO PARTNERS AND TURN, - - - - - - 8

LADIES' CHAIN, - - - - - - - - - - 8

HALF PROMENADE, - - - - - - - - - 4

HALF RIGHT AND LEFT, - - - - - - - - 4

Same for side couples.

No. 2.

FIRST GENTLEMAN AND OPPOSITE LADY FORWARD AND BACK TWICE, - - - - - - - - - - 8

ALL BALANCE TO CORNERS, - - - - - - - - 4

LADIES CHANGE PLACES TO THE RIGHT,—turning with both hands the gentleman to whom they "Balancéd,"—each lady passing into the next lady's place, - - - 4

ALL PROMENADE,—(with new partners,) - - - - 8

This Number is done four times—all finishing in places.

No. 3.

FIRST AND SECOND COUPLES FORWARD AND BACK, TWICE, - 8

* Always keep within the limits of your own set in this March or Promenade. The last couple in line of march, may march round with the others, or stand still;—separating sufficiently to allow the other couples to march behind and between them.

Measures

Cross Over :—First couple passing between second, (without changing sides with partners,) - - - - - 4
Return—second couple passing between, - - - - 4
Balance to Corners, turn, and return to places, - - 8
All join Hands, forward, (to the centre,) and back, twice, 8

Repeated by head couples—same for sides.

No. 4.

First and Second Couples Forward and Stop, - - 4
Turn Partners to Places, - - - - - - - - 4
Four Ladies Change Places to the Right,—(each lady passing into next lady's place,) - - - - - 4
Gentlemen Change Places to the Left, - - - 4
Ladies again to the Right, - - - - - - 4
Gentlemen to the Left,—(meeting partners in opposite places,) - - - - - - - - - - - - 4
Promenade to Places, and turn Partners, - - - 8

4 times; third and fourth times, side couples forward and stop, &c.

No. 5.

First Couple Promenade round inside, - - - - 8
Four Ladies Forward and Back, - - - - - 4
Four Gentlemen Forward and Back, - - - - 4
All Balance to Partners, - - - - - - 4
Turn Partners, - - - - - - - - - - 4
Half Grand Chain, (meeting partners in opposite places,) - 8
Half Promenade to Places, and turn Partners, - - 8
All Chasse Croise, - - - - - - - - 8

4 times. After the fourth Chassé Croisé, finish with "All promenade." Sometimes, "Galop all Around the Room," is added to finish.

LE PRINCE IMPERIAL QUADRILLES.

No. 1.—*Les Saluts.*

Measures

FIRST AND SECOND COUPLES LEAD TO RIGHT AND SALUTE, - 4

TAKE LADY FROM THE SIDE AND RETIRE TO OPPOSITE PLACES: (First and second gentlemen still retaining partner's hand, each with left hand take hand of lady on the side, and each trio go backward to head couples' places—2d to first couple's place, 1st to 2d couple's place, facing the centre,) - - - - - - - - - - - 4

LADIES RIGHT AND LEFT AROUND: The four ladies, (without the gentlemen, cross over, and each give right hand first to lady directly opposite, (from head to head ;) pass on, and give left hand to next lady, (from side to side :) then right hand from head to head ; and lastly, left hand from side to side, ending by facing partners,—the four ladies having their backs to centre of set,* - - - - 8

ALL CHASSE CROISE TO RIGHT AND LEFT, - - - - 4

TURN PARTNERS, - - - - - - - - - 4

The first and second couples repeat the above, which bring all to their own places. Side couples repeat.

No. 2.—*La Chaine Croisee.*

FIRST GENTLEMAN AND SECOND LADY FORWARD AND TURN WITH BOTH HANDS, (finish in centre, with lady on the right, and both face lady standing alone,) - - - 4

CROSS OVER AND TURN WITH LEFT HANDS: The lady standing alone passes between the couple in centre, and with left hand, turns the opposite gentleman ; at same time, the couple in centre turn (with left hands) into the place just made vacant, - - - - - - - - 4

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* This movement is similar to "Grand Chain." A very common fault in this figure, is for the ladies to crowd in the centre, frequently causing them to give the hand to the wrong person. To obviate this, perform the figure in a circle—making the circle as large as possible within the limits of the set.

Measures

FORWARD FOUR AND BACK, - - - - - - - - 4
LADIES' HALF CHAIN, - - - - - - - - - 4
ALL CHASSE CROISR AND TURN CORNERS WITH RIGHT HAND, 4
TURN PARTNERS WITH LEFT HAND, - - - - - - 4

Repeated by the others successively.

No. 3.—La Corbeille.

FIRST LADY TO THE CENTRE: The gentleman places his lady in centre, facing him, salutes her, and retreats alone to his place, - - - - - - - - - - 4
OPPOSITE LADY TO THE CENTRE, - - - - - - 4
LADY ON THE RIGHT (3d lady) TO THE CENTRE, - - - - 4
LADY ON THE LEFT TO THE CENTRE, - - - - - - 4
LADIES HANDS ROUND. (Ladies being back to back, or back to centre, take hands and gallop round slowly,) - - 4
FOUR GENTLEMEN FORWARD AND TAKE HANDS OF LADIES, (giving right hand to partner and left hand to next lady, forming a grand ring, Gentlemen facing inward and Ladies outward,) - - - - - - - - 4
EXPAND CIRCLE, } or, All Balance, with hands joined, } - 2
CLOSE CIRCLE, } - 2
TURN PARTNERS TO PLACES. (Gentlemen drop the hands of Ladies on the left, and turn partners to places,) - - 4

Counterpart for the others in their order. Four times.

No. 4.—La Double Pastourelle.

1ST AND 2D COUPLES FORWARD AND BACK, - - - - 4
LEAD TO THE RIGHT, LEAVE 1ST LADY AND 2D GENTLEMAN: 1st Lady on the left of 3d Gentleman and 2d Gentleman on right of 4th Lady. (1st Gent. and 2d Lady retire to places,) 4
FORWARD SIX AND SIX HANDS ROUND, [or instead, Forward and Back, twice,] - - - - - - - - - 8
FORWARD TWO, (The Lady and Gentleman standing alone, forward and back,) - - - - - - - - - 4
FORWARD AGAIN, SALUTE and go to partners, - - - - 4
HANDS FOUR HALF ROUND, (on each side) and change places: 3d and 4th couples retreat to the places of 1st and 2d couples respectively, - - - - - - - - 4

Measures

HALF RIGHT AND LEFT TO PLACES, - - - - - - 4

Repeated by others in order.

No. 5.—Les Tourbillons.

LADIES TO THE RIGHT. (They turn each Gentleman with right hand,) - - - - - - - - - - 16

FIRST GENTLEMAN AND OPPOSITE LADY FORWARD AND BACK,- 4

FORWARD AGAIN AND TURN WITH BOTH HANDS. (Swing once and a half around, so that each will face his or her partner,) - - - - - - - - - - 4

TURN PARTNERS with both hands, once and a half around in places, - - - - - - - - - - - 4

ALL FORWARD AND BACK. (All forward to centre, salute, and back to places,) - - - - - - - - 4

Same for the three other couples respectively, the forward two being always preceded by the tourbillon (whirligig), in 16 measures—all the Ladies turning the Gentlemen.

After the Tourbillon has been executed a fifth time, to finish all the gentlemen lead their ladies to centre, (the ladies take position back to back,) gentlemen retire to places and all salute partners; or all chassé may be substituted, to which is sometimes added gallopade all round the room.

TERMS AND FIGURES FREQUENTLY USED IN QUADRILLE DANCING.

IN "HANDS ALL ROUND;" "SIX HANDS ROUND;" "FOUR HANDS ROUND;" TURN PARTNERS with both hands; or, in any figure where two persons give both hands and turn—the hands are always apart, and the movement made to the left.

IN ALL PROMENADE; HALF PROMENADE; 1ST, 2D, 3D, OR 4TH, COUPLE PROMENADE—the movement is always made in a circle to the right, giving both hands to partners—the hands crossed.

BALANCE: to move toward a designated person or couple, and then back—4 walking steps each way—the entire movement occupying 4 measures of music.

Balancé in 1st, 2d, and 5th Nos. Quad. Franc. is different (see Quad. Franc.) and occupies 8 measures of music.

See Balancé in "Basket Figure," p. 14; Balancé in 3d No. Quad. Franc.; Balancé in "Star figure," p. 14. These three balancés are alike and made in one position or spot, and each occupies 4 measures of music. For Balancé in one spot, we use the glissé (sliding) step—counting two to each measure of music.

LADIES' CHAIN: Given in 1st No. Quad. Franc.

DOUBLE LADIES' CHAIN, or LADIES' DOUBLE CHAIN: same as Ladies' Chain, except that the side couples perform the figure at the same time with head couples, thus: four ladies cross right hands, go quarter round, and turn opposite gentleman with left hand; cross right hands again and turn partners with left hand.

"LADIES' CHAIN ALL." Described in "Gavotte or Minuet," page 16.

"LADIES' GRAND CHAIN, called also, "LADIES' RIGHT AND LEFT AROUND," or "LADIES' GRAND RIGHT AND LEFT." Described in first No. Prince Imperial Quadrilles.

Sometimes, musicians and prompters for Quadrille dancing, when they intend "Double Ladies' Chain," say "Ladies Grand Chain." This is wrong: the figures are entirely dissimilar.

"GRAND CHAIN," called also, "GRAND RIGHT AND LEFT," or "RIGHT AND LEFT ALL ROUND," is performed by the entire set in this manner: Face partners, give right hand to partner, pass partners, and give left hand to next person, right hand to next, left hand to next, and meet partners in opposite places, pass partners again, and continue in same manner (going round the entire circle) until you regain places.

N. B.—When the Grand Chain is performed in the Lancers, salute partners upon meeting in opposite places, and again salute, (bow and courtesy) upon regaining places. In all other

Quadrilles, it is optional whether you salute or not. But in any case, whenever the Lady salutes you, return it.

CHASSE TO THE RIGHT AND LEFT. See 2d No. Quad. Franc. p. 28.

CHASSE CROISE TO THE RIGHT AND LEFT; as in 2d No. Lancers, and 1st No. Prince Imperial: *move to your own right* (2 measures), *and left* (2 measures)—in contrary direction to that which partner takes.

CHASSE CROISE. Described in finale to 5th No. Quad. Franc.

It is with these technicalities that many persons make mistakes, and by their blunders, the proper meaning of terms in dancing, is sometimes corrupted, as will be shown in explanation of the figure "Forward Two" in 2d No. Quadrille Francaise.

"FORWARD TWO," (2d No. Quad. Franc.)

This means forward two persons. (It may as well be here stated, that the figures of the old Standard Quadrilles, as the Quad. Franc., Lancers Quadrilles, Caledonian Quadrilles, etc., are called by their old names, and governed by the old rules.) Originally, this figure was executed by the "first two," (first lady and opposite gentleman,) executing the figure in this manner:

Forward and back, - - 4 Cross over, - - - - - 4 Chassé to right and left, 4 Re-cross to places, - - 4	- - - - -	16

The second time the forward two was performed by the 2d lady and opposite gentleman; 3d time by 3d lady and opposite gentleman; 4th time, by 4th lady and opposite gentleman. Now they are called "Double Figures," and your partner accompanies you.

According to the rule for this particular figure, in passing the opposite person, when crossing over and re-crossing to places, you should go to your own left—the opposite person's right—thus causing the ladies to pass between in changing places, and

the gentlemen to pass between in returning. Do not change sides with your partner throughout the entire figure.

To ascertain the right, face the centre of set, and point your right hand to your right; then face your partner and walk four steps in the direction you pointed out, (the gentleman walks backward, and the lady forward;) then four steps to the left—the opposite direction, (the lady going backward and gentleman forward—following her.)

Formerly, *Pas de bourrés*, *pas de basques*, *pirouettes*, *petit battements*, and various other steps were used in this figure—and, in fact, all figures where practicable—but would appear ridiculous at the present day, except in very rare cases, among most intimate friends, and in a frolicsome way; and even then, their frequent use would be apt to disgust.

This figure is executed (erroneously) in other ways; but the only form in the books—the old English books of authority—is the one above described. Consequently, all the various ways but one, (the old one in the books of authority,) are wrong, except—if we may make the exception—one way that custom seems to sanction, *i. e.*:

Forward and back, - - - - -	4	
Cross Over—Ladies passing between, -	4	- - 16
Chasse Croise (cross and re-cross partners,)	4	
Re-cross to places—Ladies passing between,	4	

Many persons suppose that the ladies should pass between in every figure. They do not always pass between in first figure of Lancers (see Lancers); but they do in "Right and Left," and "Right Hand Across and Left Hand Back."

The books, the diagrams, and particular Quadrille steps, (old style), prove that the crossings in Forward Two, should be made by the ladies going through the centre in changing places with opposite couple, and that the gentlemen should go between in returning; and that "chasse to the right and left" should be executed instead of "Chasse croise."

IT IS TAUGHT IN BOTH WAYS, AND THE DANCER SHOULD PAY

CAREFUL ATTENTION DURING THIS FIGURE, AND BE GUIDED BY THE CUSTOM OF THOSE WITH WHOM HE MAY BE DANCING.

All other forms (than the two herein described), of executing this figure, are neither authorized by rule, custom, nor fashion, and are to be avoided.

I think I am excusable in dwelling so long upon this figure, (though brevity is my design), for the reason that ALL THE OTHER FIGURES ARE EXECUTED ACCORDING TO THE OLD RULES GIVEN IN THE BOOKS OF AUTHORITY—with this difference, that the old fancy Quadrille steps are omitted, and there are no solos, and all old dances that do not, or cannot be made to, accord with the present style, are obsolete—the only variations admissible, being those which are not likely to disconcert others performing the figure at the same time, or cause collision with another person or couple.

Adherence to the correct rule for this figure would be preferable to the general uncertainty and want of uniformity in its execution. But, should those with whom you may be dancing, execute the figure according to the second form, *conform yourself to their custom*, and avoid collisions. At all events, *do not give your partner, nor any one else, a lesson*, at a ball or party.

I dwell upon this figure, because these and similar innovations are principally caused by persons who know little or nothing of dancing; by those who "pick up" their dancing and by the false calls of some Prompters, who call figures by their wrong names, and in endeavoring to call what is termed "a variety of changes," (a style of dancing particularly peculiar to New England) will sometimes commit the unpardonable blunder of finishing a Quadrille in the wrong part of the music.

And, it is to be regretted also, that there is a lack of uniformity among teachers of dancing, who, sometimes, adopt the errors occasioned by the causes above mentioned, succeeding in locally establishing errors of custom, and, also, introduce their own notions in Standard Quadrilles, in violation of the established rules for their governance. So, in Boston, they dance

their peculiar way; in the New England States, at some balls, Contra Dances, that were fashionably obsolete, when Quadrilles were first introduced, yet reign supreme. In Philadelphia, the Lancers, since their first introduction, have never been out of fashion; and they yet do the Glover's London Polka Quadrilles, Schottisch Quadrilles, Mazurka Quadrilles, &c.

And in other places, the round dances, "La Gorlitza," "Valse à Cinq Temps," (Five Step Waltz,) and the Contra Dance, "La Tempéte," are in use.

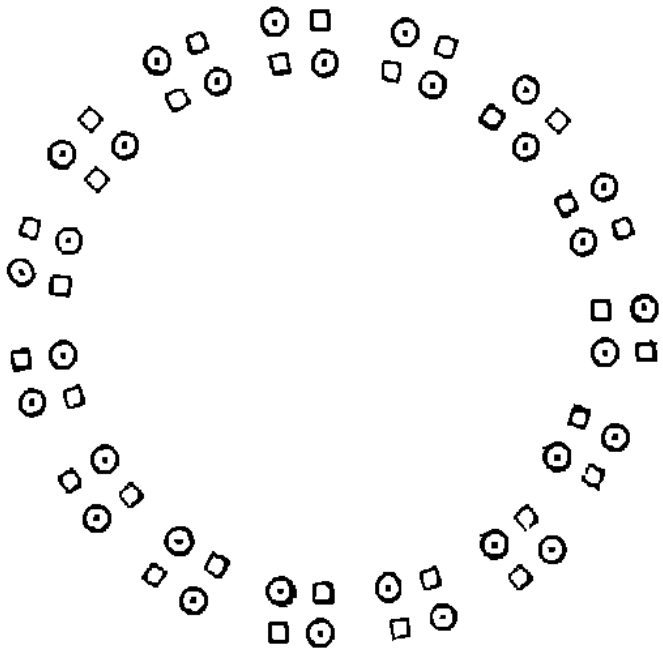
That some persons may think me over-zealous in what may seem a thing of little importance, I would say that I believe in the maxim, "Whatever is worth doing at all, is worth doing well," and, in common with other teachers, desire a uniform system, that a person visiting another city or town, or going abroad, may mingle in the dance and know something about it. It would be singular, indeed, if an art so old as dancing, were not reduced to rule and system. There are rules, but greatly disregarded. When we recognize any new dance, or new style of doing an old dance, (by this I do not mean to discard admissible variations,)—in order to become universal—it must proceed from, or be endorsed by, an association of prominent teachers, a union, which, unhappily, does not yet exist in this country, but is the case in Europe, whence we take our fashions.

In addition to the Standard Quadrilles, are here given the Spanish Dance, Sicilian Circle, and Sir Roger De Coverley or Virginia Reel—Dances, that are not considered fashionable, yet are more or less done all over the country, and may be taken as the bases of the various local and fashionably obsolete Country or Contra Dances.

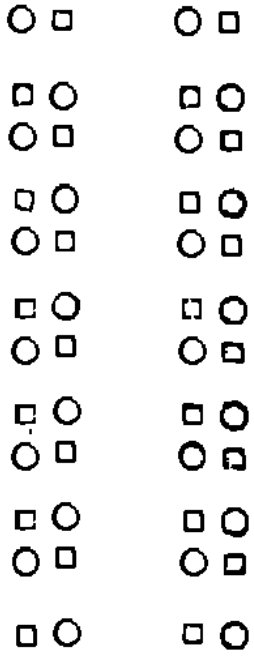
SPANISH DANCE.

Danced to Slow Waltz Music.

Form in Circle all round the room thus :



Or, in lines, thus :



N. B.—The couples nearest each other in diagrams, have their backs to each other and dance in opposite directions ; half the couples face one way, and half the other.

If there are too many couples to form one circle, two circles may be formed, one within the other. The couples are not numbered in this dance.

At the commencement of 2d strain—

ALL FORWARD.*—They all forward towards *vis-à-vis*, (1 measure) ; back (1 measure) ; forward again and change partners—(2 measures)—which causes a quarter turn to left, 4

* The gentleman takes lady's left hand in his right. They forward toward vis-à-vis—the gentleman advances one step with left foot and then brings right foot to and behind left—taking one measure of music ; he then steps back with right foot and draws left foot to and in front of right foot—taking another measure of music.

The lady does the same step at same time, but advances with the right foot and steps back with left. After which, exchange partners, &c.

As the couples advance toward each other, the hands which are joined, should be slightly moved toward vis-à-vis ; and, as

Measures

Repeat, to regain partners (which causes another quarter turn to left,) - - - - - - - - - - - - 4

Repeat the whole, (ending by facing as at first,) - - - 8

Cross Right Hands, and go half round (the two gentlemen give right hands to each other, and two ladies the same —crossing hands—the gentlemen's hands above the ladies'.) - - - - - - - - - - - - 4

Cross Left Hands, and return, - - - - - - - 4

Waltz or Promenade, once and a half round, to next couple, - - - - - - - - - - - - 8

(The next couple is the one facing the same as your late *vis-à-vis*.) Re-commence the figure with next couple, and repeat it round the circle or down and up the line, until the music ceases.

SICILIAN CIRCLE.

Form in circle as in Spanish Dance.

Right and Left, - - - - - - - - - - - 8

Ladies' Chain, - - - - - - - - - - - 8

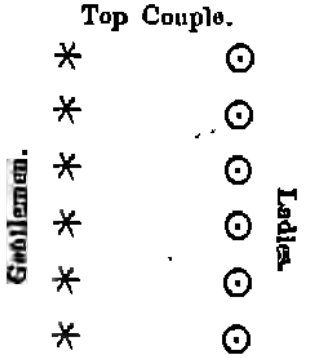
All Forward and Back, - - - - - - - - 4

Pass through to next couple, (ladies passing between,) - 4

Repeat round the circle till music ceases.

SIR ROGER DE COVERLEY, or VIRGINIA REEL.

Form in sets of seven couples—in two lines—ladies on one side, partners opposite, thus :



they retire, the hands are brought back again. This movement of the hands and arms, when gently and gracefully executed, harmonizes prettily with the step, the movement of the body, and the measure of the music.

Measures

TOP LADY AND BOTTOM GENTLEMAN FORWARD AND BACK. (They dance toward each other, and back to places.) - 4

Immediately after,

TOP GENTLEMAN AND BOTTOM LADY, FORWARD AND BACK, - 4

TOP LADY AND BOTTOM GENTLEMAN GIVE RIGHT HANDS AND TURN; BOTTOM LADY AND TOP GENTLEMAN SAME, - - 8

TOP LADY AND BOTTOM GENTLEMAN GIVE LEFT HANDS AND TURN; BOTTOM LADY AND TOP GENTLEMAN SAME, - - 8

TOP LADY AND BOTTOM GENTLEMAN GIVE BOTH HANDS AND TURN; BOTTOM LADY AND TOP GENTLEMAN SAME, - - 8

TOP LADY AND BOTTOM GENTLEMAN *Dos-à-dos*. (They forward towards each other, go round each other back to back, and return backward to places,) - - - - 4

BOTTOM LADY AND TOP GENTLEMAN, *Dos-à-dos*, - - - 4

TOP COUPLE GIVE RIGHT HANDS AND TURN once and a half round; after which, the top lady turns each gentleman round with left hand; and at same time, top gentleman turns each lady round with left hand. Every time, after turning each lady and gentleman round with left hands, the top couple meet and turn with right hands, until they get at bottom of line, when they join hands (crossing their hands) and chassé up the centre, take their places at head of line; then promenade (countermarch) down the outside; all follow—ladies to the right, gentlemen to the left; join partners at bottom, chassé up to places; after which, top couple join hands and chassé down the middle, and take places below the last couple, and thus become the bottom couple. The couple that was next to the top couple at commencement, now becomes top couple, and re-commences and performs the figures as above described. After all the couples have gone through the figures, and regained original places, they ALL FORWARD AND BACK, forward again and turn partners, thus ending the dance.

"ROUND OR REVOLVING DANCES."

Polka, Schottisch, Polka-Redowa, Polka-Mazurka, Varsovienne, Galop or Galopade, Valse à Deux Temps, Esmeralda, Danish Dance, Waltz and Redowa Waltz.

To describe these dances accurately, would require much more space than the limits of this little book will admit of, (the design being principally to assist beginners under instruction;) and to the *novice* might not be of much practical benefit; inasmuch, as it is necessary for a beginner to receive verbal and practical instruction from a competent teacher to enable him to dance with grace and skill. However, a few general remarks upon Round Dancing, may not be out of place.

The position is of utmost importance. The lady takes position on the gentleman's right, as in Quadrille dancing. The gentleman places his right arm round the lady's waist—the hand must lay flat upon the waist, with the fingers together, and not all spread apart. He should hold her firmly, yet gently, with the right arm.

The lady's left hand rests lightly upon the gentleman's right shoulder. The fingers should be together, and curved, and not spread apart, grasping the gentleman's arm or shoulder. The lady's arm should not bear down heavily upon the gentleman's —the arms should not touch.

The gentleman with his left hand, holds the lady's right. In giving and taking the hand, the lady turns the back of her hand uppermost, the back of the hand slightly turned in toward the gentleman, (so that the little finger is a little higher than the fore-finger—the fingers together.) The gentleman places the inner side of the fingers (not the ends of the fingers, but the whole length,) of his left hand, against the inner side of the fingers of the lady's right, his thumb being alongside and touching his fore-finger, and covering the knuckle of lady's little finger, and thus clasps the hand.

The lady's right arm should be straight, but not stiff; the gentleman's left arm bent at an angle of forty-five degrees, the elbow turned downwards, and about seven inches from the body —elbow inclined slightly backward; the hand at the height of the elbow. (See cut, page 34.)

By not having the arm firmly upon the lady's waist, the hand is continually slipping away, and the gentleman, every few moments, loses his position, and is grasping at the lady's waist; the lady has no support, and dances with an ill grace, for the very reason that *the gentleman does not hold her well enough, does not turn himself sufficiently, or does not take his step in unison with her's.*

From the fact of the right arm of the gentleman, being round the lady's waist, beginners are apt to draw the right shoulder

too near the lady's left. It is caused by the gentleman bending his elbow too much, thereby drawing the lady too close. The gentleman's right shoulder and the lady's left, should be nearly as far apart, as the other shoulders. The feet must be brought around according to the position of the body, and should be together while standing in position of Round Dancing, or "Waltz position."

As the dancing is upon the front part of the feet, the weight should be inclined forward—do not lean backward. Do not allow the body to touch your partner. Do not look in your partner's face, nor to the same side. Look over your partner's right shoulder, (your position being a little to your partner's right—your own left;) but do not lean over it.

There are many false positions, the inelegancies of which, could be more easily demonstrated ocularly, than in a written description.

The lady, in all round dances, commences with the right foot, and the gentleman with the left.

The present style of Round Dancing is to slide, instead of stepping so solidly; and to keep the toes to the floor, instead of hopping and leaping so high (retaining, however, the attendant springs—the bendings and risings,) as in the old style; and to keep the feet in a more natural position, producing a more gliding and graceful movement, with which, the graceful posture of the body is of paramount importance. Formerly the spring floors told you to hop, to leap, to bounce; now, the solid, smooth and slippery waxed floors, tell you to slide.

The guiding—turning to the right, reverse, forward, retreat, pivot to the right and left—depends entirely upon the gentleman; and, if he does not hold his partner properly, causing the difficulties before mentioned, or permits himself and partner to run against, or be run against by other couples, (a fault inexcusable) the lady will soon wish to be led to a seat.

LE QUADRILLE FRANÇAIS.

In France, the Quadrille Français is danced altogether different from the English and American form. There, they dance in lines, extending the length of the room, and perform the figures in some respects in a similar manner to the original Quadrille. The Balancé is omitted. The 2d figure (forward two) takes 20 mensures—a bow and courtesy completing the 24 measures.

In the former country, the leading gentlemen with their ladies face the music; but in England and this country, the leading gentlemen with their ladies face the left of the room, the same as third couples in a square set. The following are the figures of the QUADRILLE FRANÇAIS, in lines:

No. 1.

	Measures
RIGHT AND LEFT, (without giving hands,) - - - -	8
SALUTE PARTNERS, (4 measures;) face *vis-à-vis*, (4 meas.,)	8
LADIES' CHAIN, - - - - - - - - -	8
HALF PROMENADE, - - - - - - - -	4
HALF RIGHT AND LEFT, - - - - - - - -	4

No. 2.

FORWARD TWO.—*

Forward, diagonally to the right and back, - -	4	20
Repeat, - - - - - - - - -	4	
Cross over—(they pass each other to the left—turning half round as they pass, and facing each other as they turn—walking backward four steps to the opposite side,) - - - - - - -	4	
Forward, diagonally to the right and back, - -	4	
Recross to places, passing to the left, &c., as before,	4	
SALUTE PARTNERS, - - - - - - - -		4

* This figure is performed the first time by the leading gentleman and opposite lady; second time by the other two.

No. 3.

FORWARD (diagonally to the right) AND BACK,* - - 4
Give left hand to *vis-à-vis* and right hand to partner, - 4
BALANCÉ, in line, - - - - - - - - 4
EXCHANGE PLACES WITH OPPOSITE COUPLE, - - - 4
FORWARD TWO,† diagonally to the right and back, twice, 8
FORWARD AND BACK, FOUR, - - - - - - - 4
HALF RIGHT AND LEFT TO PLACES, - - - - 4

No. 4.

Same as No. 2 in Quadrille Français Double,‡ with the exception of the manner in which the gentlemen leave their ladies opposite. The leading gentleman nearest the head of the room leaves his lady opposite; the next gentleman on the same side takes the opposite lady; the next leaves his lady, and so on down the line. The second time the figure is performed, the order is reversed.

No. 5.

Same as No. 2, preceded each time by "ALL FORWARD AND BACK IN TWO LINES:" (They all join hands on each side and forward and back twice, taking 8 measures of mnsic. After the "FORWARD TWO" has been performed twice, they finish with the All forward and back.

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* See note on page 37.
† Same two who commenced the figure.
‡ The set of Quadrilles on pp. 10, 11 and 12, bearing the title of Quadrille Français, will, in the future editions of this book, be called "QUADRILLE FRANÇAIS DOUBLE;" but all notes of reference (in other parts of the book) to Quadrille Français, will be considered as referring to the set of Quadrilles on pp. 10, 11 and 12.

THE COTILLON.

In Europe, the Cotillon is the dance by which a ball is always terminated; but in the United States, it has become the fashion of late, at many parties, to dance the Cotillon to the exclusion of almost every other dance. It is executed to Galop or Valse music. The step to the Valse music may be Valse à deux temps, Valse à trois temps, or the Redowa Valse.

A "leader" or "gentleman conductor" having been chosen or previously designated, the company arrange themselves in couples around the room in a half or complete circle, (according to the number of waltzers,) leaving as much space as possible in the centre of the room for convenient dancing. Each gentleman should have his lady at his right. The place which the first couple ("gentleman conductor" and his lady) occupies, represents what is termed "the head of the Cotillon."

It is considered that all taking part in a Cotillon are formally introduced; and upon no condition whatever must a lady (so long as she remains in the circle) refuse to dance with any gentleman whom she may chance to receive as a partner.

In the arrangement of the following figures, (nearly all of which have been compiled from original French descriptions,) the simple and single figures, the rounds, the enchainements, and the final figures, are placed by themselves; and it is left entirely to the discrimination of the gentleman conductor which figures he will choose. Many of the figures may be combined or varied to suit the pleasure of the conductor, or he may introduce figures of his own invention. He is to be obeyed in every-

thing. The music must commence and cease only at his direction.

A "Tour de Valse or Galop" is performed by the leading couple as an introduction to each figure. The term "Tour de Valse or Galop" is used technically, meaning that the couple or couples performing it will dance in Waltz or Galop once around the room. Should the room be small, they may make a second tour. As soon as the figure is terminated, and all have regained their seats, the next couple or couples (according to the number who start) should immediately recommence it, (first performing the Tour de Valse or Galop,) and so on for the others in their order.

When the conductor claps his hands to warn those who are prolonging the Valse, they must immediately cease dancing.

THE FIGURES OF THE COTILLON.

1.

L'AVANT TROIS DOUBLE—(FORWARD THREE DOUBLE.)

The gentleman conductor, after having performed a Tour de Valse or Galop with his lady, leaves her and brings forward two other ladies; his lady brings forward two other gentlemen. The two trios place themselves opposite each other; then forward and back, and each gentleman with the lady in front of him performs a Tour de Valse or Galop. Should the company be large, two or more couples may start together—each couple choosing other ladies and gentlemen in the same manner as first couple.

2.

LES CHAISES—(THE CHAIRS.)

After the Tour de Valse or Galop, the gentleman conductor

places his lady in a chair in the centre of the room. He then brings forward two gentlemen and presents them to the lady, who chooses one of them; after which he seats the gentleman refnsed; and brings to him two ladies. He also selects a partner, and the conductor dances with the lady refused to her place. This figure may be performed by any number of couples.

3.

L'ÉVENTAIL—(THE FAN.)

The first couple perform a Tour de Valse or Galop. The gentleman conductor seats his lady upon a chair in the centre of the room, and brings two gentlemen (one by each hand) in front of the lady, who offers to one of the two her fan, and dances with the other. The gentleman who receives the fan must follow the dancing couple round, fanning them at the same time.

4.

LE CHAPEAU—(THE HAT.)

After having performed a Tour de Valse or Galop, the conductor leaves his lady in the middle of the room, giving her, at the same time, a hat. All the gentlemen then form a ring around the lady, with their backs toward her, and turn rapidly to the left. While the gentlemen turn, the lady places the hat upon the head of one of them with whom she wishes to dance. The other gentlemen return to their places.

5.

L'ÉCHARPE—(THE SCARF.)

After the Tour de Valse or Galop, the gentleman stands in the middle of the room, holding a scarf in his hand, whilst his

lady places the other ladies around him. They join hands and turn rapidly to the left; during which, he places the scarf on the shoulders of one of the ladies, with whom he performs a Tour de Valse or Galop. The other gentlemen then come forward and conduct their ladies to their places. (This figure is the companion of the preceding.)

6.

LA PYRAMIDE—(THE PYRAMID.)

Three couples perform a Tour de Valse or Galop; after which, each gentleman brings forward another gentleman, and each lady another lady. The first lady stands alone and represents the head of the Pyramid, two for the second row, and three for the third. The gentlemen form a loose chain by taking hands; the gentleman conductor leads them rapidly behind the last rank of ladies, winds around between the second and third ranks, then between the first and second, and when he arrives in front of his partner at the head of the Pyramid, claps his hands and leads her off in a Valse or Galop; the other gentlemen, at same time, dance with the ladies who are *vis-à-vis* with them. The Pyramid may be made larger by starting five couples instead of three.

7.

LE VERRE DE VIN—(THE GLASS OF WINE.)

Three chairs are placed on a line, the middle one being turned in the opposite direction from the other two. The first couple perform a Tour de Valse or Galop; after which, the gentleman seats his lady upon the centre chair, hands her a glass of wine, and then brings two gentlemen whom he seats upon the two vacant chairs. The lady passes the glass of wine to one of the gentlemen, for him to drink, and dances with the other.

8.

LES GAGES—(THE PAWNS.)

After the gentleman conductor with his lady have made a Tour de Valse or Galop, the gentleman hands his lady a hat, which she presents to a number of ladies, (according to the size of the room,) who each deposit in it a fan, or handkerchief, or some such article. She then takes the hat around to the gentlemen, who each take, at random, one of the articles, and dance with the lady to whom it belongs.

9.

LES DRAPEAUX—(THE FLAGS.)

Five or six duplicate sets of small flags, of national or fancy devices, must be in readiness. The gentleman conductor takes a flag of each pattern, and his lady the duplicates. They perform a Tour de Valse or Galop; the conductor then presents his flags to five or six ladies, and his lady presents the corresponding flags to as many gentlemen. The gentlemen then seek the ladies having the duplicates, and with them perform a Tour de Valse or Galop, waving the flags as they dance. Repeated by all the couples.

10.

LE COLIN-MAILLARD—(BLINDMAN'S BUFF.)

Three chairs are placed on a line in the middle of the room. First couple perform a Tour de Valse or Galop. The gentleman conductor brings forward another gentleman and seats him upon the middle chair, after bandaging his eyes. The lady brings, on tip-toe, another gentleman, whom she places on one of the other chairs, taking the third one herself. The conductor invites him who is blindfolded to choose the right or left. If he chooses the lady, he dances with her to her place; if the

gentleman, he dances with him; whilst the conductor dances with the lady.

11.

LES RANGS DE CHAISES—(THE ROWS OF CHAIRS.)

Two rows of chairs (six in each row) are placed back to back. First couple perform a Tour de Valse or Galop. The gentleman seats his lady and proceeds to select five other ladies, whom he also seats, leaving a vacant chair between each lady; after which he brings forward six gentlemen, with whom he forms a chain, and conducts them rapidly in different parts of the room, which he prolongs or varies, at his pleasure, and finally winds around the rows of chairs occupied by the ladies. He then takes a seat, the others do the same, and each gentleman dances with the lady at his right. The gentleman without a lady returns alone to his place.

12.

LES DAMES ASSISES—(THE LADIES SEATED.)

Two chairs are placed back to back in the centre of the room. The first two couples perform a Tour de Valse or Galop, after which the gentlemen seat their ladies on the chairs, and select two other ladies with whom they perform a Tour de Valse or Galop. The gentlemen then regain their own ladies whom they conduct to their places, whilst the other two ladies take the chairs. The next two gentlemen perform the same figure, and so on for the others. After all the gentlemen have performed the figure there remain upon the chairs two ladies, whose partners come and reconduct them to their places. Four couples can perform this figure by placing four chairs in the centre of the room.

13.

LES BOUQUETS ET LES ROSETTES.

A number of small bouquets and rosettes are placed upon a table or in a basket. The first couple perform a Tour de Valse or Galop; they then separate; the gentleman takes a bouquet, and the lady a rosette. They now select new partners, to whom they present the bouquet and rosette, the lady attaching the rosette to the gentleman's coat. They perform a Tour de Valse or Galop with their new partners. Repeated by all the couples.

14.

LES CARTES—(THE CARDS.)

The conductor presents to four ladies the four queens of a pack of cards, whilst his lady presents the four kings to four gentlemen. The gentlemen seek the ladies having their colors or suit, and dance with them. Repeated till all the couples have danced.

15.

LA CHASSE AUX MOUCHOIRS—(THE HANDKERCHIEF CHASE.)

The first three or four couples perform a Tour de Valse or Galop. The gentlemen place their ladies (each having a handkerchief in her hand) in the middle of the room. The gentlemen turn their backs to the ladies and form a circle around them, turning rapidly. The ladies throw their handkerchiefs in the air. and dance with the gentlemen who catch them. Repeated by the others in their order.

16.

LE PORTIER DU CONVENT—(THE CONVENT PORTER.)

The leading couple perform a Tour de Valse or Galop. The

conductor takes from the circle several ladies, whom, with his own, he conducts into an adjoining apartment, leaving the door standing ajar. Each lady designates, in a low voice, a gentleman whom the conductor calls aloud, to come and dance with the lady naming him. The conductor reserves for himself one of the ladies. This figure may be performed by the lady conductress, who imprisons the gentlemen chosen, and calls the ladies designated by them.

17.

LA CORDE—(THE ROPE.)

Three couples perform a Tour de Valse or Galop; they then separate and each chooses a new partner. The ladies go to one end of the room, and the gentlemen to the other. The leading couple take a rope and hold it across the room, and the gentlemen successively jump across the rope to reach their partners. Great merriment is occasioned by the mishaps of gentlemen who are designedly tripped by the raising of the rope. After all have reached their partners, they perform a Tour de Valse or Galop, and regain their seats. Repeated by the other couples.

18.

LE "8."

Two chairs are placed in the middle of the room, at proper distances apart. The first conple start in a Valse or Galop, and pass ronnd the two chairs in a manner to form the figure 8. This is difficult to execute, and he who performs it well may be considered a good waltzer.

19.

LE MOUCHOIR ENTORTILLÉ—(THE TWISTED HANDKERCHIEF.)

The first two couples start in a Valse or Galop, each gentleman holding in his left hand a corner of a handkerchief, sufficiently raised to be able to pass under at every turn in the Valse. They waltz nntil the handkerchief is twisted like a cord. This figure may be performed by as many couples as the dimensions of the room will admit.

20.

LES CAVALIERS CHANGÉANTS—(THE CHANGING GENTLEMEN.)

The first three or four couples range themselves in order, one couple behind the other. The first gentleman turns round and gives the left arm, crossed at the elbow, to the left arm of the gentleman behind him, with whom he changes place. He continues in this manner to the last lady; then the second gentleman being at the head executes the same figure, and so on until all have regained their places. A Tour de Valse or Galop terminates the figure.

21.

LE MOUCHOIR—(THE HANDKERCHIEF.)

First couple perform a Tour de Valse or Galop; the lady remains in the centre and ties a knot near one of the corners of a handkerchief, whilst the gentleman brings forward four other gentlemen and places them in front of the lady. The lady gathers the four corners of the handkerchief, holding it so that the knot cannot be seen, but allowing the four corners to project so that the gentlemen may choose. The lucky gentleman who draws the knot dances with her, whilst the others choose

ladies from the ring. This figure is performed by the other couples successively.

22.

LE CHANGEMENT DE DAMES—(EXCHANGE OF LADIES.)

The first two couples make a few turns of the Valse or Galop; they then approach each other and exchange partners, without losing step or time. After having danced with each other's partners, they regain their own partners and waltz or galop to places.

23.

LE CAVALIER TROMPÉ—(THE CHEATED GENTLEMAN.)

Five or six couples perform a Tour de Valse or Galop. They afterward place themselves in ranks of two, one couple behind the other. The lady of the first gentleman leaves him and seeks a gentleman from the column. While this is going on the first gentleman must not look behind him. The first lady and the gentleman whom she has selected, separate and advance on tip-toe on each side of the column, in order to deceive the gentleman at the head, and endeavor to rejoin each other for a Waltz. If the first gentleman is fortunate enough to seize his lady, he leads off in a Valse or Galop; if not, he must remain at his post until he is able to take a lady. The last gentleman remaining dances with the last lady.

24.

LE COUPLE ASSIS—(THE SEATED COUPLE.)

Two chairs are placed back to back. The first couple perform a Tour de Valse or Galop; after which, the gentleman

brings forward another lady, whilst his lady brings forward another gentleman; they cause the two to be seated in the chairs; then the conductor brings forward still two more ladies, and places himself before the lady who is seated; the lady of the conductor, at the same time, brings forward two other gentlemen and places herself before the gentleman who is seated. At a signal, each gentleman takes his *vis-à-vis* for a Tour de Valse or Galop. This figure may be performed double by placing four chairs instead of two, and in starting two couples at once.

25.

LES ONDULATIONS—(THE UNDULATIONS.)

The first four couples lead off; they form a circle with the leading couple in the centre. The leading couple waltz at pleasure, and endeavor to deceive the other couples, who must follow all its movements without dropping hands. At a signal the next couple place themselves in the centre and perform the same play, while the first couple join hands in the round. The others execute the figures successively. A *valse générale* terminates the play.

26.

LE COUSSIN—(THE CUSHION.)

The gentleman conductor (holding a cushion in his left hand) performs, with his lady, a Tour de Valse or Galop; he then hands to the lady the cushion, which she presents to several gentlemen, inviting them to kneel upon it. The lady withdraws it from those whom she wishes to cheat, and drops it before the gentleman she desires to dance with.

27.

LE CHAPEAU FUYANT—(THE FLEEING HAT.)

The first two couples start in a Valse or Galop; the gentleman conductor holds in his left hand, behind him, a hat with the opening uppermost. The second gentleman holds a pair of gloves rolled up in his left hand, which he endeavors to throw into the hat, without losing step or time. When he has succeeded, he takes the hat, and gives the gloves to the other gentleman, who performs the same play.

28.

LE TROMPEUR—(THE DECEIVER.)

Two or three couples perform a Tour de Valse or Galop. Each gentleman chooses a gentleman, and each lady a lady. The conductor alone chooses two gentlemen. They form two lines, ladies on one side, gentlemen opposite, with their backs toward each other. The conductor remains out of the ranks, and places himself before the line of the ladies. He claps his hands and selects a lady; whereupon all the gentlemen turn round, and each dances with the lady before him. The gentleman who is without a lady in consequence of the choice of the conductor, returns to his place, unless some lady in the "circle" takes pity on him, and consents to dance with him.

29.

LE COUSSIN MOBILE—(THE MOVING CUSHION.)

First couple perform a Tour de Valse or Galop. The gentleman seats his lady upon a chair in the centre of the room, and places at her feet a cushion, before which he brings successively several gentlemen, inviting each to put a knee upon it; the lady withdraws it to signify refusal, leaving it immovable for the gentlemen with whom she desires to dance. The gentlemen

refused form in line behind the chair; their ladies come and liberate them, and conduct them in a Valse or Galop to places.

30.

LES ZIGZAGS—(THE ZIGZAGS.)

Eight or ten couples start together, and place themselves in ranks of two—one couple behind the other—at proper intervals. The first couple commences waltzing, and describes a zigzag course between all the couples, and takes position behind the last. The second couple then performs the same figure, and so on to the last, until the conductor regains his place at the head of the column. They terminate by a *valse générale.*

31.

LES FLEURS—(THE FLOWERS.)

The first couple perform a Tour de Valse or Galop, they then separate in the centre of the room; the gentlemen selects two ladies and the lady two gentlemen. The conductor requests the ladies each to name a flower. He then presents the two ladies to another gentlemen, naming to him the two flowers, that he may choose one of them. He makes his choice and dances with the lady, while the conductor dances with the other lady. The lady of the first gentleman performs the same figure with the two gentlemen chosen by her. This figure may be performed by two or three couples.

32.

LE MIROIR—(THE MIRROR.)

First couple perform a Tour de Valse or Galop; the gentleman seats his lady upon a chair in the centre of the room, and presents her with a small mirror. The conductor then selects

a gentleman from the circle, and conducts him behind her chair. The lady looks in the mirror, and if she chooses to decline the partner offered, shakes her head or wipes the mirror with her handkerchief. The conductor continues to offer partners until the lady accepts. The gentlemen refused return to their seats, or select partners and join in the Valse or Galop.

33.

LE SERPENT—(THE SERPENT.)

First couple perform a Tour de Valse or Galop; the gentleman leaves his lady in a corner of the room, her face turned toward the wall, and then brings three or four ladies whom he places behind his own, leaving a proper distance between them. He then chooses an equal number of gentlemen, (himself included,) with whom he forms a loose chain, and leads them rapidly in a serpentine course between the ladies, until he reaches his partner, when he claps his hands and each gentleman dances with the lady in front of him.

34.

LES COUPLES PRÉSENTÉS—(THE COUPLES PRESENTED.)

The leading couple perform a Tour de Valse or Galop; the gentleman places one knee on the floor in the centre of the room, while his lady chooses from the circle several couples whom she presents to him, and whom he refuses successively. These couples form a column behind the kneeling gentleman, who at last accepts a lady, with whom he dances. He then reconducts the lady to her partner, who is standing at the front of the column. This couple then waltz or galop to their seats; the leading gentleman dances with each lady, and finally reconducts his own lady (who has remained behind the column) to her place.

35.

LES DAMES REFUSÉES—(THE REJECTED LADIES.)

This figure is analogous to the preceding. The leading couple perform a Tour de Valse or Galop; the gentleman kneels in the centre of the room; his lady chooses several ladies from the circle, whom she presents to him and whom he refuses successively. These ladies place themselves in file behind the kneeling gentleman, who at last accepts a lady, with whom he dances. The rejected ladies are liberated by their partners, who conduct them to their places in a Valse or Galop.

36.

LES QUATRE COINS—(THE FOUR CORNERS.)

Four chairs are placed in the middle of the room, at certain intervals to mark four corners. The gentleman conductor, after having performed a Tour de Valse or Galop with his lady, places her upon one of the chairs, and brings forward the next three ladies and places them upon the three other chairs. He places himself in the middle; the ladies who are seated perform the changes of the play, not in running, but in holding hands to change chairs. When the gentleman can seize a chair left vacant by the movement of the ladies, he dances with the lady who is dethroned. The next gentleman takes the centre, and another lady the vacant chair. When the last gentleman has taken the chair of one of the last four ladies, the gentlemen of the remaining ladies reconduct them to places.

37.

LES QUATRE CHAISES—(THE FOUR CHAIRS.)

Four chairs are placed in the centre of the room to represent four corners. Four couples perform a Tour de Valse or Galop, and place themselves each couple behind one of the four chairs.

At a signal, each couple dances round the chair in front of them. then round the next, and so on, passing to the right. This figure should be performed by all with uniformity, so that there may be no collision. Return to places in Waltz or Galop.

38

LE ROND TROMPEUR—(THE DECEIVING CIRCLE.)

The gentleman conductor, after having performed a Tour de Valse or Galop with his lady, leaves her to bring forward three other ladies, whom he places, with his own, at certain distances apart, as in the four corners. He next chooses four gentlemen, and forms with them a ring within the square formed by the ladies. The five gentlemen turn rapidly until the conductor claps his hands, when each gentleman turns round and dances with the lady behind him. The gentleman victim returns alone to his place.

39.

LES ÉCHARPES VOLANTES—(THE FLYING SCARFS.)

Two scarfs are tied together in the middle to form a cross. Four couples place themselves as in the ring play. Each gentleman takes in his left hand one of the ends, holding it above his head. Each couple waltzes in turning, taking care to keep the same distance. At a signal, all regain their places.

40.

LA CORBEILLE—(THE BASKET.)

Three or four couples perform a Tour de Valse or Galop; then each gentleman selects another lady, and each lady another gentleman. They all join hands in a circle; forward and back, forward again, and when near each other, the gentlemen take hands above and the ladies below, as in the Basket Quadrille.

They now all turn to the left; the conductor drops the hand of the gentleman on his left, and all arrange themselves into a straight line without dropping hands. The gentlemen then raise their arms to free the ladies, who pass under and commence dancing, pursued by the gentlemen. At a signal, the ladies turn round and dance with their gentlemen, who should be near them.

41.

LES BRAS ENTRELACÉS—(THE ARMS ENTWINED.)

First couple perform a Tour de Valse or Galop. The gentleman selects two ladies, and the lady two gentlemen. They all forward and back, (8 measures,) forward again, and the gentleman who has the two ladies raises his arms, when the two gentlemen pass under (without dropping the hands of the leading lady) and join their disengaged hands behind the leading gentleman. The two ladies chosen by the leading gentleman take hands behind the leading lady. With their hands thus joined, they all balance, and at a given signal, without dropping hands, the leading gentleman passes under the arms of the two other gentlemen, and the lady under the arms of the two other ladies —the six persons have then their arms entwined. At a signal, the hands are dropped, and they form an ordinary round and turn to the left. The gentleman at the left of the leading lady then commences a *chaîne plate* (flat chain) with the right hand, which is continued until the leading gentleman finds his lady. The figure terminates with a Tour de Valse or Galop.

42.

LES COLONNES—(THE COLUMNS.)

The conductor performs a Tour de Valse or Galop with his lady, and leaves her in the centre of the room. He selects a gentleman whom he places back to back with his lady, and then

brings a lady whom he places facing the gentleman he has just chosen, and so on until he has formed a column of five or six couples. At a signal, each one turns round and dances with his or her *vis-à-vis*. Two or three columns may be formed by starting two or three couples at a time.

43.

LES DÉS—(THE DICE.)

The gentleman conductor performs a Tour de Valse or Galop with his lady, and places her in a chair in the centre of the room. He then chooses two gentlemen, to each of whom he presents a pasteboard dice, about six inches square; the two gentlemen throw the dice, and the one who throws highest leads the lady off in a Tour de Valse or Galop, while the losing gentleman takes the chair. The conductor then brings forward two ladies, who raffle in the same manner; the lady throwing highest dances with the seated gentleman, while the conductor dances with the other lady.

44.

LE DRAP MYSTÉRIEUX—(THE MYSTERIOUS SHEET.)

Three couples perform a Tour de Valse or Galop. Each gentleman selects a lady, and each lady a gentleman; the six gentlemen arrange themselves behind a sheet, (held by two persons as a screen,) which they take hold of in such a manner as to show only the ends of their fingers. The ladies in front then select partners by taking the ends of their fingers.

45.

LES MAINS MYSTÉRIEUSES—(THE MYSTERIOUS HANDS.)

The leading couple start in a Valse or Galop; the gentleman

leaves his lady in an adjoining apartment, and proceeds to select several other ladies, whom he also conducts to the same apartment. The conductor brings as many gentlemen as there are ladies hidden; each lady slips her hand through the door ajar, and the gentlemen take each one of the hands exposed, and dance with the ladies thus selected. The conductor may also choose one of the hands.

46.

LA PHALANGE—(THE PHALANX.)

The first two couples perform a Tour de Valse or Galop. Each gentleman selects two ladies, and each lady two gentlemen. The first gentleman gives right hand to the lady on his right, and left hand to the lady on his left; the two ladies take hands behind him, so as to form the old figure called the Graces. The lady of the conductor places herself in the same way with her two gentlemen. The other groups arrange themselves next in the same position, and hold themselves near each other so as to form a phalanx, which starts executing a Valse without turning. At a signal from the conductor, the gentlemen who are between the two ladies turn with them, and each one dances with his *vis-à-vis* to her place.

47.

LE BERCEAU—(THE ARBOR.)

Four couples perform a Tour de Valse or Galop. They form a circle in the middle of the room; then, without dropping hands, they face outward. Four other couples form around the first, but without turning themselves. In this position the gentlemen take hands above, the ladies below. The gentlemen raise their arms high enough to leave a free circular passage, through which the ladies pass around, without letting go hands.

At a signal, the arms of the gentlemen are lowered to stop the ladies, who dance with the gentlemen in front of them. This figure may be performed by any number of couples.

48.
LE CONTREDANSE.

Four couples arrange themselves in form of Quadrille. The first couple starts in a Waltz or Galop around the couple at the right, and makes in the same manner the tour of the other couples. The three other couples repeat the same figure; after which, they all return to places in Waltz or Galop.

49.
LE QUADRILLE DOUBLE.

Four couples perform a Tour de Valse. Each couple chooses a *vis-à-vis*, and the eight couples form a double set. The head couples perform a half right and left; then side couples the same; after which, "Ladies' Chain All," at corners, as in the third figure of the Lancers of 16. All the ladies take four steps forward and face partners; the gentlemen advance, take the right hand of their ladies, and the left hand of the ladies at their left; all balancé holding hands, the ladies facing outward, the gentlemen inward; turn with right hands to places. The entire figure is repeated to regain places. The gentleman conductor claps his hands, and they all perform a Tour de Valse.

50.
LA DOUBLE PASTOURELLE.

The first four couples arrange themselves in form of Quadrille. The first and second gentlemen still retaining partners' hands, take the ladies on their left, and forward and back. The two gentlemen then cross the ladies in front of them, causing

those on the left to pass under their right arms: the 1st lady goes over and stands to the right of the 4th gentleman, while the 4th lady goes over and stands to the left of the 3d gentleman; and at same time, the 2d lady goes over and stands to the right of 3d gentleman, while the 3d lady goes over and stands to the left of the 4th gentleman. The ladies now being on the sides, the figure is recommenced. By performing the figure four times all the ladies regain their places, and then perform a Tour de Valse or Galop.

51.

LES PORTES—(THE GATES.)

Four couples perform a Tour de Valse or Galop; then each couple takes from the circle another couple for a *vis-à-vis*. They all form together a Quadrille of sixteen. The gentlemen advance and form a circle, facing outward. The ladies take hands and form a free chain; then pass under the arms of the gentlemen in winding about them, and at a signal by the foot on the floor, all the gentlemen take the ladies before them, and perform a Tour de Valse or Galop.

52.

LE "X" DES CAVALIERS—(THE X OF THE GENTLEMEN.)

The first two couples perform a Tour de Valse or Galop. Each gentleman, still retaining the hand of his lady, takes with his left hand another lady. The two gentlemen with their ladies place themselves opposite each other. They forward and back; then the gentlemen advance without the ladies and take right arms crossed at the elbow, and make a complete turn; then take left arms in the same manner with their partners, and turn with them. The two gentlemeu advance again and

turn by the right arm; then turn by the left arm the next lady at the right, and so on. When they have turned with the four ladies, they each take two ladies, (their own and those chosen,) and commence a promenade around the room, upon which the partners of the ladies chosen come to meet their ladies—the ladies on the left then pass under the right arms of the gentlemen by whom they were chosen, and meet their own partners. A Tour de Valse or Galop terminates the figure.

53.

LE "X" DU CAVALIER ET DE LA DAME—(THE X OF THE GENTLEMAN AND LADY.)

The first couple perform a Tour de Valse or Galop. The gentleman selects two ladies, and the lady two gentlemen. The conductor and his lady, with the ladies and gentlemen chosen, place themselves in front of each other. They all forward and back; then the conductor and his lady approach, (leaving the others in their places,) and, taking each other by the right arm, crossed at the elbow, make a complete turn; after which the gentleman gives the left arm crossed in the same way with the lady whom he held by his right hand; his lady does the same with the gentleman whom she held by her right hand. The conductor and lady meet again in the centre to make a turn by giving right arms; they then turn by left arm with the other lady and gentleman. They now place themselves in the same position as at the commencement; all six forward and back; forward again, and each gentleman dances with his *vis-à-vis* to her place.

54.

LES GÉNUFLEXIONS.

The first two couples perform a Tour de Valse or Galop.

The gentlemen place one knee upon the floor, at a certain distance from each other. In this position, (the gentlemen holding their ladies' left hands in their right) the ladies turn twice around their partners; after which, the two ladies give right hands to each other, and each passes over to the other gentleman, whom they turn as before with left hand The two ladies give right hands again and rejoin their partners, who rise and conduct them in a Valse or Galop to places.

55.

LES GÉNUFLEXIONS À QUATRE—(THE GENUFLECTIONS WITH FOUR.)

Four couples perform a Tour de Valse, and place themselves in form of Quadrille. At a signal, the gentlemen place one knee on the floor, and the ladies (giving left hand to partner's right) move once around them. The ladies then cross right hands in the centre and giving left hand to right hand of opposite gentleman, turn around him. They cross right hands in centre again, and upon reaching partners, terminate in a Tour de Valse.

56.

LE MOULINET—(THE MILL.)

Three couples perform a Tour de Valse; then each gentleman chooses a lady, and each lady a gentleman. The gentlemen all place themselves en Moulinet, and take left hands, giving their right to the ladies, while the latter give the left hand. The first, third and fifth couples waltz in the intermediate space, whilst the others walk slowly. At a signal the dancing couples stop, to allow the other three couples to perform the same figure. A *valse générale* terminates the figure.

57.

LE MOULINET CHANGEANT—(THE CHANGING MILL.)

The first three couples commence, select new partners, and take position in the Moulinet as in the preceding figure. At a signal from the gentleman conductor, the ladies each advance to the next gentleman, and without leaving their order in the Moulinet, dance with him. At another signal they stop dancing, in order to dance with the next gentleman, until each gentleman regains his own lady, when they terminate the figure with a *valse générale.*

58.

LE MOULINET CHANGÉ—(THE CHANGED MILL.)

The first four or six couples perform a Tour de Valse. The gentlemen, retaining their partners' left hands, form in Moulinet by giving left hands, and walk entirely around. At a signal, without dropping partners' hands, they exchange places, (the ladies crossing hands in the centre,) the gentlemen turning backward and placing their ladies in front. In this position they again walk entirely aronnd. At another signal they change again, (the gentleman turning forward,) and again describe the circle in Moulinet, terminating with a *valse générale.*

59.

LE MOULINET DES DAMES—(THE LADIES' MILL.)

The first two couples perform a Tour de Valse. Each lady takes a gentleman, and each gentleman a lady. They all form a grand ring and turn to the left during eight measures. The ladies place themselves *en Moulinet* by giving right hands; the gentlemen remain standing. The ladies go entirely around and turn partners with left hands. They cross right hands again,

and go once and a quarter round to the next gentleman, whom they turn with the left hand They perform the figure in this manner until they regain the gentleman with whom they commenced. They finish with a Tour de Valse.

60.

LE DOUBLE MOULINET—(THE DOUBLE MILL.)

The first two couples perform a Tour de Valse. Each gentleman takes a lady, and each lady a gentlemen. They all form a grand ring and turn to the left; each gentleman turns in his place, causing his lady to turn around him. The ladies then form the Mouliuet by crossing right hands; and as they move around, the gentlemen promenade in the contrary direction until each one recovers his lady to give her the left hand, and take his place in the centre. The ladies go around in the opposite direction to that which the gentlemen now take. After having been twice in the centre and twice outside, the gentlemen take, with their right hands, the left hands of their ladies, and start off in a Valse.

61.

LA CROIX ÉTENDUE—(THE EXTENDED CROSS.)

Four couples perform a Tour de Valse; they then place themselves *en Moulinet:* the gentlemen cross left hands and give right hands to partners. Each lady calls a gentleman, who gives her the left hand. These last gentlemen call other ladies who place themselves *en rayon.* All the couples describe a circle, executing a Valse together; they then separate and regain their seats couple by couple.

62.

LE TRIANGLE CHANGEANT—(THE CHANGING TRIANGLE)

The first three couples perform a Tour de Valse or Galop. The gentlemen (retaining with their right hands their ladies' left) place themselves *en moulinet* by giving left hands. In this position they commence turning, and at a given signal, the leading gentleman turns quickly, gives the left arm crossed at the elbow to the gentleman behind him, with whom he changes places and ladies. He performs the same movement with the next gentleman. When he reaches the third gentleman, the second commences and executes the same figure. Counterpart for third gentleman. Finish with Waltz or Galop.

63.

LES CHAÎNES À QUATRE—(THE CHAINS WITH FOUR.)

The first four couples perform a Tour de Valse or Galop, and place themselves in front of each other—two couples on one line, the other two opposite. Each couple performs with the opposite couple a *demi-chaîne anglaise*, (half right and left,) then turn partners; after which, each couple faces the couple on the same line with them, and perform together a half right and left; then turn partners. By performing the figure four times, the dancers describe a square, and find themselves in their original places. Finish with Waltz or Galop.

64.

LES CHAÎNES CROISÉES—(THE CROSSED CHAINS.)

Four couples perform a Tour de Valse or Galop; they then place themselves as in the preceding figure. Each couple performs, with the opposite couple, a *chaîne anglaise*, (right and left,) after which each couple faces the couple on the same line with them, and perform together a right and left; then the

leading couple perform, with the couple diagonally opposite, a half right and left; same for the other two couples. Repeat the oblique *demi-chaînes* and terminate with a Valse or Galop Générale.

65.

LES CHAÎNES EN LIGNE—(THE CHAINS IN LINE.)

The first four couples perform a Tour de Valse or Galop. Each gentleman selects a gentleman, and each lady a lady. The gentleman place themselves together in double file.

The ladies place themselves before the gentlemen in the same way. At a given signal, the two first gentlemen commence by right hand a flat chain with the two first ladies, and so on through—each giving right hand and left hand alternately. The two last gentlemen have the two first ladies, who reach them through the *chaîne*. A Waltz or Galop terminates the figure.

66.

LA CHAÎNE ANGLAISE—(THE ENGLISH CHAIN.)

The first two couples perform a Tour de Valse or Galop. They then place themselves facing each other, and make a *chaîne anglaise* (right and left) lengthened out. The two couples forward, and the gentlemen give to each other the left arm, crossed at the elbow, and make a rapid half turn to change ladies; then turn the ladies. The gentlemen cross left arms again, regain their own ladies, and waltz or galop to their places.

67.

LES CHAÎNES CONTINUES—(THE CONTINUOUS CHAIN.)

The first four couples perform a Tour de Valse or Galop.

Each gentleman chooses a lady, and each lady a gentleman. The gentlemen place themselves in line, and the ladies form a line opposite. The first gentleman on the left gives right hand to right hand of his lady, and turns entirely around with her. He gives left hand to left hand of next lady, whilst his lady does the same with the next gentleman. The gentleman and lady again meet and turn with right hands, and then turn with left hands the third lady and gentleman, and so on to the last couple. As soon as the conductor and his lady reach the fourth couple, the second couple should start, so that there may be a continuous chain between the ladies and gentlemen. When all have regained their original places in line, they terminate the figure by a Tour de Valse or Galop.

68.

LES CHAÎNES VARIÉES—(THE VARIED CHAINS.)

The first four couples perform a Tour de Valse or Galop; they then place themselves in form of Quadrille. The first and second couples perform with the side couples, on their respective right, a *chaîne anglaise*, (right and left), after which, *demi-chaîne des Dames*, (half ladies' chain) which brings the ladies opposite their partners; all turn new partners. The figure is recommenced by the side couples leading to the right; third time, head couples lead to the right; fourth time, sides to the right, bringing all the ladies to original places. Terminate with *valse or galop générale*.

69.

LES CAVALIERS ENSEMBLE—(THE GENTLEMEN TOGETHER.)

The first two gentlemen choose each a gentleman to waltz with; and the two ladies each a lady to waltz with them. At a

signal from the gentleman conductor, the four gentlemen stop and form a round, the ladies forming another round. Two ladies advance toward the round of the gentlemen, passing under the arms of the two other ladies, and entering into the round of the gentlemen, where they form a round reversed. Each gentleman waltzes with the lady before him to her place.

70.

LES PETITS RONDS—(THE LITTLE ROUNDS.)

The first three or four couples perform a Tour de Valse or Galop. Each gentleman selects a gentleman, and each lady a lady. The gentlemen form two by two, one couple behind the other; the ladies form in same manner, but face in the contrary direction, so that the first two gentlemen face the first two ladies. The first two gentlemen perform with the first two ladies a Chaîne Anglaise, (right and left,) they then make a hands four round to the left, and, without stopping, the two gentlemen raise their arms so that the ladies may pass under. The two first gentlemen now face the two second ladies, and the two first ladies now face the two second gentlemen, with whom they repeat the entire figure. When the first two gentlemen have passed all the ladies, all the gentlemen form a single line with the first two gentlemen in the middle; the ladies form opposite in the same manner. All forward and back in two lines during eight measures; forward a second time, when each gentleman performs a Tour de Valse or Galop with the lady before him.

71.

LE ROND BRISÉ—(THE BROKEN ROUND.)

The first couple perform a Tour de Valse or Galop. The gentleman leaves his lady in the middle of the room and

chooses two gentlemen, with whom he forms a round of three about the lady. The gentlemen turn rapidly to the left, and at a signal the lady selects one of the gentlemen to dance; the two other gentlemen return to their seats. When the figure is performed among intimate friends, the two gentlemen perform together a Tour de Valse or Galop.

72.

LES RONDS À TROIS—(THE ROUNDS OF THREE.)

First couple perform a Tour de Valse or Galop; after which the gentleman brings forward two ladies, and the lady two gentlemen. They form two rounds, of three persons each, who stand *vis-à-vis*. The two rounds turn rapidly. At a given signal the gentleman passes under the arms of the two ladies with whom he has just turned, and moves toward his own lady, who has just turned with her two gentlemen. Each of these gentlemen dances with the lady in front of him.

73.

LES RONDS À QUATRE—(THE ROUNDS OF FOUR.)

The first two couples perform a Tour de Valse or Galop. Each gentleman selects another gentleman, and each lady another lady. The gentlemen form a round of four at one end of the room, and the ladies another at the other end. The two rounds turn to the left; then the gentleman conductor and the gentleman he has chosen pass under the arms of the two other gentlemen, to meet the lady conductress and the lady she has chosen, who pass under in the same way. The two gentlemen and two ladies form a round and make a complete turn to the left. The gentlemen then raise their arms to give passage to the two ladies, and make another turn with the two other ladies, whilst the first two ladies perform the same with the other two gentlemen, thus making two rounds of four. The gentlemen

raise their arms to allow the ladies to pass under; the first two gentlemen turn round, advance and form a line, which the other two gentlemen soon join. The ladies form a similar line. The four gentlemen form a round together again as at first; the ladies do the same. After a tour to the left, they form in two lines:—ladies on one side, gentlemen opposite; they then approach each other, each gentleman retakes his lady, and the figure terminates in a Valse or Galop Générale.

74.

LE ROND À L'ENVERS—(THE REVERSED ROUND.)

The first three couples perform a Tour de Valse or Galop. The gentlemen place their ladies in line, the leading lady on the right. The gentlemen take hands and form a chain, the leading gentleman on the left. The conductor passes to the left with the two other gentlemen, before the three ladies. Upon reaching the lady conductress they form a round about her; and make a complete turn to the left; the conductor then drops the hand of the gentleman at his left, and passes to the lady in the centre to form a round à l'envers (reversed) about her, that is, the gentlemen form in a circle round the lady with their backs toward her, and move round her in this manner. The conductor again drops the hand of the gentleman on the left, to make a circle in the ordinary way round the third lady. He then conducts the gentlemen in chain before the ladies, as at the commencement, passes behind them, and when the gentlemen arrive in front of their partners they lead off in a Valse or Galop.

75.

LE GRAND ROND—(THE GRAND ROUND.)

Four couples perform a Tour de Valse or Galop. Each gentleman selects a gentleman, and each lady a lady. They

form a circle, the gentlemen holding hands on one side and the ladies on the other. They turn to the left; then the gentleman conductor (who holds his lady's left hand in his right) advances without quitting her, and cuts the circle in the middle, *i. e.* between the last lady and last gentleman. He turns to the right with all the gentlemen, whilst his lady turns to the left with all the ladies. The conductor and his lady after having described a half circle reversed, meet and waltz together. The second gentleman takes the second lady, and so on until the chain is exhausted. This figure may be performed by as many couples as the dimensions of the room will admit.

76.

LES CERCLES JUMEAUX—(THE TWIN CIRCLES.)

Four couples perform a Tour de Valse or Galop. Each gentleman selects a gentleman, and each lady a lady. The gentlemen form a round, and the ladies another round opposite. The leading gentleman places himself in the round of the ladies, and the leading lady in that of the gentlemen. The two rounds turn rapidly to the left. At a signal the leading gentleman chooses a lady to dance with; the leading lady also chooses a gentleman, while the other gentlemen form themselves into line, and the ladies in another. The two lines approach each other, and each gentleman dances with his *vis-à-vis*. This, like the preceding figure, may be performed by as many couples as the dimensions of the room will admit.

77.

LA TRIPLE PASSE—(THE TRIPLE PASS.)

Two couples perform a Tour de Valse or Galop; then form a round of four and turn to the left. At a given signal, the gentleman conductor and his lady drop the hands of the other couple and pass under their arms. The round is imme-

diately reformed, and the other couple pass under the arms of the first couple in same manner. The first couple pass under again, and, without dropping hands, reform the round and turn to the left. They return to seats in Waltz or Galop.

78.

LES DAMES DOS-À-DOS—(THE LADIES BACK TO BACK.)

The first four couples perform a Tour de Valse or Galop; they then join hands in a circle. The ladies take position back to back, facing outward; the gentlemen face the centre. At a given signal, they expand the circle, then close circle; expand circle again, and perform the Grand Chain Finish with a Tour de Valse or Galop.

FINAL FIGURES.

79.

LA POURSUITE—(THE PURSUIT.)

Three or four couples perform a Tour de Valse or Galop. Each gentleman of the Cotillon has the right to go behind any of the dancing couples and substitute himself for the gentleman partner, clapping his hands first to warn them of the fact. This figure continues until each gentleman recovers his lady to conduct her to her place. In order to give animation to the figure, as soon as a gentleman seizes a lady, he should be replaced by another.

80.

L'ALLÉE TOURNANTE—(THE WINDING ALLEY.)

The first couple promenade, the other couples fall in behind

in their order, each gentleman holding the hand of his lady. Two circles are formed, one within the other: the ladies, by themselves, forming the inner circle, the gentlemen, the outer one. The gentleman conductor starts with his lady and waltzes through the winding alley, formed by the two circles, until he reaches his place. He then exchanges places with his lady, *i. e.* she takes his place in the gentlemen's circle, and he takes her place in the ladies' circle. The next couple then perform the same figure, and so on for all the others. They finish with a *valse générale*.

81.

LES DEUX LIGNES—(THE TWO LINES.)

All the couples promenade round the room, as in the preceding figure. The gentleman conductor forms with the other gentlemen a single line; the ladies form a line opposite. The first couple start waltzing, pass down behind the line of ladies, and still waltzing, pass between the two lines, and behind the ladies a second time; they stop below the last couple, the gentleman goes on the side of the ladies, and the lady on the side of the gentlemen. Each couple executes successively the same figure. They finish with a *valse générale*.

82.

LA DAME À GAUCHE—(THE LADY TO THE LEFT.)

All the couples form a grand ring and turn to the left, (four measures;) turn partners, each gentleman leaving his lady to the left, (four measures.) They all join hands again and turn to the left, (four measures;) all the gentlemen turn the ladies on their right and place them to the left. The movement is continued till each gentleman meets his lady. This figure is designed for the Cotillon Mazurka.

83.

LE COLIMAÇON—(THE SNAIL.)

All form a general round. They turn to the left, and at a signal the gentleman conductor drops the hand of the lady on his left, (the others still retaining hands,) enters the circle and continues to move to the left, forming a *colimaçon* (snail,) while the lady moves to the right, outside the circle. The leading gentleman and last lady each draw the others after them. When the chain is entirely coiled, and all are near each other, the leading gentleman passes under the arms of one of the couples to get outside; all follow without dropping hands. The conductor shapes his line so as to reform the general round. They terminate with a *valse or galop générale.*

84.

LA RÉUNION DES COUPLES—(THE REUNION OF COUPLES.)

The first couple make a short promenade, and then take the second couple to form a round of four. A half turn to the left is made, then the conductor drops the hand of the second lady and turns to the left, drawing the others after him, to find the third couple, with whom a round of six is made. After the half turn to the left, the conductor again drops the hand of the lady at his left, to take the next couple, and so on until he has taken all the couples, when a *rond générale* is formed. They turn to the left, (eight measures;) then to the right, (eight measures;) all turn partners. They terminate with a Galop or *valse générale.*

85.

LE GRAND MOULINET—(THE GRAND MILL.)

This figure is executed by all the couples. They form as for

a Quadrille. The gentlemen cross left hands, and give right hand to their ladies' left. They then move round until the gentleman conductor claps his hands, when each lady advances from one gentleman to another until they regain their own partners, with whom they perform a Tour de Valse or Galop.

86.

LE LABYRINTHE.

All form a grand ring and turn to the left. At a signal, the conductor drops the hand of the lady at his left, and continuing to turn to the left enters the circle, forming a *colimaçon*, (see figure 88,) while the lady moves to the right, outside the others. A circular space should be maintained in order to waltz freely. In this position the leading gentleman and lady commence waltzing, and follow the windings of the labyrinth formed by the *chaîne générale* coiled upon itself, until they arrive at the last couple, to take place in the coiled chain. As a new couple arrives, it takes its place next the last arrived. When all have arrived, a *galop or valse générale* terminates.

87.

LE ROND FINAL—(THE FINAL ROUND.)

All form a general round. The conductor and his lady separate from the circle (which is immediately reconnected) and perform a Valse or Galop in the midst. At a signal, he stops, and his lady passes out of the circle. He chooses another lady, with whom he also dances within the circle. He passes out of the circle in his turn, and the lady chooses another gentleman, and so on for the others. When only two or three couples remain, all the couples join in the Valse.

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THE

PROMPTER:

CONTAINING

FULL DESCRIPTIONS OF ALL THE QUADRILLES, FIGURES OF THE GERMAN COTILLON, ETC.

DESIGNED FOR THE ASSISTANCE OF THE PUPILS OF

WM. B. DE GARMO,

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